Swan Lake of Peter Ilyitch Tchaikovsky (Live from Lincoln Center, New York State Theatre, broadcast over PBS Channel 13; American Ballet Theatre, Natalia Makarova as Odette/Odile; Ivan Nagy as Siegfried, conducted by Akira Endo)

I. The Allegorical base: naturalness/peasants the toile de fond in front of which the nonnatural/nonpeasant principals will appear--when they do they will be presented with garlands (formalized nature) by the peasants, the programmatic Maypole dance of the peasants and the temporal movement is not interrupted, the nonprogrammatic "Pas de trois" and the temporal movement is interrupted to whom are the three dancers bowing to the spectators on stage to the spectators in the house both, a peasant girl and Siegfried's tutor attempt to dance nonprogrammatically (nature imitating nonnature) the tutor gets a kink in his back staggers from too much wine and ultimately falls that is to say he acts naturally, the goblet dance of the aristocrats a formalized toast is drunk prior to formalized leave-taking, the metaphorical realm is announced. II. World within world: is the White Swan Adagio programmatic/nonprogrammatic is the White Swan Adagio a love duet, Odette/Odile the swan-woman Gottfried the swan-man, a dance within a dance applause a play within a play applause, Odette a participant in two realms simultaneously Rothbart the magician. III. World within world: national dances the natural is granted entry into the realm of the nonnatural on the condition that the natural be formalized, the dance of the royal princesses a dance not representative of a geographical phenomenon rather a social phenomenon, the Black Swan Pas de Deux is it programmatic/nonprogrammatic/a dialectic between the two, thirty-two fouettés whirling icicles sweating magic celebrating a dialectic between human and nonhuman form between being and appearance between formlessness and form suspended/in magnificent equilibrium in aesthetic forms. IV. World within world: Resolution Odette and Siegfried are united in death Rothbart the magician is powerless. Six basic positions the building blocks with which the choreographer reconstructs the world is it possible to televise ballet and not overemphasize the content to appreciate aesthetically a work of art is to regard simultaneously the message and the medium to regard simultaneously the rose and the oil paint to contemplate a plaster reproduction of Michelangelo's David is not to contemplate Michelangelo's David in the Academy in Florence to contemplate this televised performance (6/30/76) is not to contemplate a live performance of Swan Lake for example that given by the ABT (Makarova, Nagy, Endo) on Monday evening July 14, 1975.

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